



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## REPORTS.

REVUE DE PHILOGIE. Vol. XX.

No. I.

1. Pp. 1-11. Paul Girard discusses two passages of Aeschylus. I. Pers. 527-31. After a brief examination of the views of others, M. Girard advances the theory that these verses are interpolated, and that they were at first inserted after v. 851.—II. Theb. 961 ff. He examines the arguments of those that reject this closing scene, and finds them unsound.

2. Pp. 12-22. Philippe Fabia investigates the conflicting accounts of the adultery of Nero and Poppaea, and gives the preference to that of the Annals of Tacitus.

3. P. 22. L. Havet proposes '*furatrina*' in Nonius, p. 63 M.

4. Pp. 23-35. Albert Martin publishes an article left nearly complete by Charles Graux on some unpublished fragments of Lydus *περί διοσημειών*, found in the Library of the King of Spain.

5. Pp. 36-7. C. E. Ruelle discovers that the fragment of 'Numenius on Matter' (*Νουμηνίου περί ὕλης*) in the Escorial, referred to by some writers, is nothing but an extract from Plotinus (pp. 308-22 ed. princeps).

6. Pp. 38-40. Notes on some MSS of Patmos, by J. Bidez and L. Parmentier. I. Fragments of Dio Chrysostomus. (To be continued.)

7. Pp. 41-2. Louis Duvau reads, Phaedr. I 15. 1-2, *In principatu commutando civium | nil praeter dominos inopes mutant saepius*. Id. Appendix 16, 7, for '*facinoris*' he reads '*funeris*' = *cadaveris*.

8. P. 42. In Babrius LXI (75), Éd. Tournier proposes *ὁ παραπατώ*.

9. Pp. 43-52. On the correspondence of Flavius Abinnius, by Jules Nicoles. Some sixty papyrus MSS found at Fayoum, and now partly in the British Museum, partly in the Library of Geneva, furnish an outline of the life of Flavius Abinnius from A. D. 343 to 350. Abinnius was commander of an *ala* of cavalry (*ἐπαρχος εἰλης*), and is sometimes called also *πραιπόσιτος κάστροις*. All the documents are in Greek except two in Latin. Only two are written by him. He may have forgotten to send these, or they may be rough drafts of letters sent. Half of the papers are official, half of them private. They throw important light on several questions. Nicoles publishes the text of two: the first, in Latin, dismissing Abinnius from his command (A. D. 344; in 346 he is found reinstated); the second, in Greek, an instrument conveying to him the possession of two cows, for which he has paid 1200 talents (in the depreciated currency of the times). One of the cows was named *σαλε* . . .

(two or three letters obliterated), the other *στεσαιει*. Whatever may be said of the former, the latter, as a single word, belongs to none of the languages then used in Egypt—Latin, Greek, Egyptian. Nicoles suggests that the explanation may be furnished by a fact which M. René Bazin records in his *Italiens d'aujourd'hui* (pp. 224 ff.), that in various parts of Southern Italy cattle are called, not by single names, but by short phrases, such as proverbs, refrains of popular songs, hucksters' cries, etc. He thinks that *στεσαιει* may be the beginning of such a phrase, *ὄτε εἰ ἀεί*, and that *σαλε* . . . may be *σαλέναι* (ἡ ναῦς, for instance). [One naturally recalls the analogous names of men of the good old Puritan days, such as *If-God-had-not-died-for-thee-thou-hadst-been-damned Barebones*.] The name of Abinnius is written 'Αβίναιος, 'Αβίνναιος, 'Αμίνναιος, 'Αμίνναιος, 'Αμίννειος, 'Αμίννεος, 'Εβίννιος. The use of *μ* seems to indicate that *β* was already losing, or had lost, its full labial character.

10. Pp. 53-6. Georges Lafayé defends the reading of the *editio princeps* (i. e. of Cod. Sangallensis) in Statius, *Silvae* I, Preface, l. 28 (Baehrens). His defence seems conclusive.

11. Pp. 57-9. Critical notes by H. van Herwerden on seventeen passages of Callinicus, *Vita S. Hypatii*.

12. Pp. 60-64. Epigraphic notes, by Jean Negroponte. Discussion of a bilingual (Latin and Greek) inscription found near the railway station of Deirmendjik, and published (1895) at Athens; also of two or three other small inscriptions.

13. Pp. 65-7. L. Havet explains Lucilius 317 (Baehrens) and Phaedrus, V 7. 26. Pascal Monet emends Lucian, Charon 15.

14. Pp. 68-72. Book Notices. 1) Philo: About the Contemplative Life, or The fourth book of the Treatise Concerning Virtue, critically edited with a defence of its genuineness, by F. C. Conybeare; Oxford, 1895. Joseph Viteau gives a brief description of this work, which he finds full of valuable information, but objects to a very small number of statements. 2) J. P. Waltzing, *Étude historique sur les corporations professionnelles chez les Romains*, t. I, Louvain, 1895. F. C. considers this a much-needed work, and predicts that, when completed, it will add much to our knowledge. 3) *Bibliotheca scriptorum Graecorum et Romanorum Teubneriana*. Under this head P. C. gives a brief and, in the main, favorable account of Herondas (2d ed.) by O. Crusius, the *Politica* of Aristotle by Susemihl, *Apollodori Bibliotheca* by R. Wagner, *Epicteti Dissertationes* ab Arriano digestae by H. Schenkl, and barely mentions Dion Cassius by Melber and Plut. *Moralia*, vol. 6, by Bernardakis. 4) P. C. commends Goodwin and White's *Anabasis* and White and Morgan's dictionary to the *Anabasis*. 5) P. C. pronounces The Hecuba of Euripides, by W. S. Hadley, Cambridge, 1894, neither the best nor the worst of the series to which it belongs.

No. 2.

1. Pp. 73-83. On *qu* in *liquidus*, *liquor*, *liquens*, *aqua*, by Louis Havet. The author retracts the whole of his article on this subject published in the *Revue de Philologie*, 1891, pp. 8 ff. He now denies that *liquidus* (four

syllables), *ἄγῡα* (three syllables) and like resolutions occur at all. Moreover, some of the examples of *liqu-* are not from *liqui*, but from *liquēre*. The length of the syllable is simply quantity by position: *liq-uidus*. The same is true of *āqua* several times. Had the Pisistratidae edited Homer with digamma written in such words as *ἐὸ Φεισεν*, *āqua* would have been as common as *pātris*. As it is, only Lucretius and Laevius applied the principle to Latin independently of Greek models. Even *liquētia flumina* in Verg. Aen. IX 679 is no exception, although *liquētia* here cannot come from *liqui*; for, as Servius expressly says, this is a proper name (in adjective form; cf. *stagna Aufida* and the like). The modern name is *Livenza*, though it seems probable that the earliest form of the name was *Liquetia*, and had nothing to do either with *liqui* or with *liquēre*. The insertion of *n* was due to analogy, and is illustrated by *Vicenza*, which was *Vicetia* in ancient times.

2. Pp. 84-8. P. Foucart, by means of two Greek inscriptions, fixes the reign of Tachos between 360 and 357, and discusses the dates of events connected with the contest between Samos and Priene, especially the arbitration of the Rhodians.

3. P. 88. K. D. Mylonas publishes an inscription giving the name of a hitherto unknown sculptor, *Μηνῆς* of Pergamus.

4. Pp. 89-92. Critical notes on nine passages of Aristot. Poet., by M  d  ric Dufour.

5. Pp. 93-4. Louis Havet proposes, Plaut. Amphitruo 96, *Comoediai* dum huius argumentum eloquor, and shows how the corruption probably arose from v. 51.

6. Pp. 95-101. Epigraphic notes, by B. Haussoulier. Discussion of a few inscriptions from the neighborhood of Heronda. These establish an *Ἀπόλλων Πεδονασσεύς*. An examination of *αὐτο  της* shows that, contrary to what some had maintained, it has its ordinary meaning in certain inscriptions.

7. Pp. 101-2. Louis Havet writes an interesting note on C. I. L. V 1939 (Concordia).

8. Pp. 104-15. On the first two Ptolemies and the confederation of the Cyclades, by J. Delamarre. An inscription (containing 62 lines of about 35 letters each, and discovered in 1893 on the little island of *Νικουργιά* near Amorgos) is made the basis of an instructive investigation of the origin of the confederation of the Cyclades and its relation to the kingdom of Egypt. The inscription contains other valuable information, especially concerning the 'isolympic' games celebrated at Alexandria.

9. Pp. 116-25. Notes on some MSS of Patmos (continued), by J. Bidez and L. Parmentier. II. First a critical account of other MSS and editions of Evagrius' Ecclesiastical History is given, then a Patmos MS is described and a collation of many important passages is presented, illustrating the value of this MS. III. The same MS contains also the Ecclesiastical History of Socrates, which is briefly described.

10. Pp. 126-8. Book Notices. 1) J. J. Binder, *Laurion, die attischen Bergwerke im Alterthum*; Laibach, 1895; unfavorably criticised by E. A.

2) Carlo Pascal, *Il culto di Apollo in Roma nel secolo di Augusto*; Roma, 1895; favorably mentioned by Georges Goyau. 3) Carlo Pascal, *Acca Larentia e il mito della terra Madre a proposito di un passo dei Fasti Prenestini*; Roma, 1894. A work of 31 pages, considered by Georges Goyau a useful collection of passages relating to the subject. 4) Ettore Ciccotti, *La fine del secondo Triumvirato*; 1895. Georges Goyau gives brief summary. It is a question of chronology. 5) M. Deloche, *Le port des anneaux dans l'antiquité romaine et dans les premiers siècles du moyen-âge*; Paris, 1895; briefly summarized, with high commendation, by Georges Goyau. 6) C. Castellani, *Catalogus codicum Graecorum qui in bibliothecam D. Marci Venetiarum inde ab anno MDCCXL ad haec usque tempora inlati sunt*. Briefly described and pronounced very useful by C. E. R.

### No. 3.

1. Pp. 129-45. Nero and the Rhodians, by Philippe Fabia. I. The relations of the Rhodians to Rome before Nero. II. The date of the restoration of their autonomy. Discussion of the accounts of Tacitus and Suetonius, showing that the preference is to be given to the former, and that the date was A. D. 53. III. The threat of Nero to escape his mother's yoke by abdicating and retiring to Rhodes, and his reasons for selecting that place. IV. Discussion of an inscription, recently published by Hiller von Gaertringen, relating to an embassy from the Rhodians to Nero in the first year of his reign. V. The escape of the Rhodians from pillage of works of arts at the hands of Nero's agent, Acratus.—An interesting and instructive article.

2. Pp. 146-8. Louis Havet critically discusses Phaedrus, IV 20, V 1. 10, V 5. 18-19.

3. Pp. 149-50. C. E. Ruelle collates two pages of the *Epitome* prior of the *Clementinae*, found written on the cover of a MS of Ptolemy (Paris, Greek MS 1403).

4. Pp. 151-4. A. Cartault declines to accept the conclusion reached by Louis Havet (*Rev. d. Phil.* XII, pp. 145 ff.) and approved by other scholars, transposing vv. 616-20 of Verg. Aen. VI so as to follow v. 601. He, on the contrary, places 602-7 after 620, shows how the transposition probably occurred, and that the proposed arrangement is in every respect satisfactory.

5. P. 155. L. Havet proposes *sacerrume* in Plaut. Trin. 540.

6. Pp. 156-8. C. E. Ruelle denies the correctness of *συμφωνίας* and *συμφωνία* in the disputed passage of Arist. Quintil., p. 26 (Meibom), and restores *ὁμοφωνίας*, *ὁμοφωνία*. The use of *συμφωνία* = *ὁμοφωνία* is shown to be inconsistent with the usage of Aristides himself. The converse change of *σύμφωνοι* into *ὁμόφωνοι* occurs in all the MSS of Martianus Capella, De Nupt. Phil. IX 947 (Kopp).

7. Pp. 159-64. Book Notices. 1) F. Robiou, *L'état religieux de la Grèce et de l'Orient au siècle d'Alexandre*. II. Les régions syro-babyloniennes et l'Éran; Paris, 1895; unfavorably mentioned by Ch. Michel. 2) Dionis Prusaensis quem vocant Chrysostomum, quae extant omnia edidit etc. J. de Arnim; vol. II, Berlin, 1896; described and commended by F. C. 3) F. T. Cooper,

Word-formation in the Roman *Sermo Plebeius*; Boston, 1895. T., in a notice of some length, finds that this work exhibits learning and diligence, but otherwise his remarks are chiefly unfavorable. 4) P. Terenti Phormio, with Notes and Introduction, by H. C. Elmer; Boston, 1895. Philippe Fabia describes this work, on the whole favorably, but finds that in the Introduction the special study of the play is too much sacrificed to generalities. 5) The *Adelphoe* of Terence, by William L. Cowles; Boston, 1896. Pronounced "soigné et bien imprimé" by Philippe Fabia, though some slight strictures are made.

#### No. 4.

1. Pp. 165-75. P. Couvreur publishes a catalogue of the papyrus Greek MSS discovered in recent times. The names of authors, whose fragments or works are contained in these MSS, are given in chronological order in two lists—one for poetry, one for prose. The bibliography, except where it is very voluminous, as in the case of Hero(n)das, is added; also the date of each MS. Those that contain anything otherwise unknown are marked with an asterisk. The author requests scholars to inform him of any omissions he may have made. This catalogue must have cost much labor, and Hellenists cannot be too grateful for so useful a work.

2. Pp. 175-7. Paul Tannery proposes '*cacumen perlibratum cum oculo*' in Vitruvius Rufus, §39.

3. Pp. 178-84. Louis Havet critically discusses Phaedr. III, Prol. 38 (II Epil. 14); III 15, 20; III Epil. 2; V 5, 11-12 (and I 29, 3); Appendix 6, 6.

4. P. 185. In Ter. Eun. 588, A. Mace proposes *hiemem* for *hominem*.

5. Pp. 186-7. Otto Keller critically discusses *Anecdota Bernensia*, ed. Hagen, p. 187; Alexand. Aphrodis. 2, 16; Oros. VII 9, 14.

6. Pp. 188-90. J. Chauvin proposes *succurrit* for *quaerit* in Phaedr. IV 9, 2.

7. Pp. 191 foll. Book Notices. 1) Quelques notes sur les *Silvae* de Stace, premier livre, par G. Lafaye; Paris, 1896. Jules Chauvin gives numerous illustrations of the great value of this work. Of special importance is the happy use that the author has made of his knowledge of archaeology. 2) Thucydides, Book III, edited with Introduction and Notes, by A. W. Spratt; Cambridge, 1896. E. Chambry reviews this work at considerable length. Though he enumerates some details which he cannot approve, he says "*Non ego paucis offender,*" and pronounces the edition an excellent one and almost as exhaustive as it is possible to make a work of the kind. 3) De Flavii Josephi elocutione observationes: scripsit Guillelmus Schmidt; Leipzig, 1893. Briefly and favorably mentioned by J. Viteau. 4) J. J. Hartmann, *De Terentio et Donato commentatio*; Leyden, 1895. Philippe Fabia, after describing this book, says that, of its four chapters, only the second was worth writing. 5) P. Cornelii Taciti *Ab excessu divi Augusti quae supersunt*. *Annales* de Tacite, texte soigneusement revu, précédé d'une introduction et accompagné de notes explicatives, grammaticales et historiques, par MM. Léopold Constans et Paul Girbal; Paris, 1896. Philippe Fabia does not hesitate to pronounce this the best of all the editions of the *Annals* that have

ever appeared in France. He finds only the Introduction weak. 6) *Anthologia Latina*, pars posterior, *Carmina Epigraphica conlegit F. Buecheler*; fascic. I, Lipsiae, 1895. Georges Lafaye, after a brief history of other attempts to collect poetical inscriptions, gives an account of the origin of this valuable work, "worthy of the eminent master." This volume contains inscriptions in the Saturnian verse, iambics, trochaics, and the dactylic hexameter. The second volume will contain those composed in the elegiac form. 7) *Cassii Dionis Cocceiani Historiarum Romanarum quae supersunt edidit Ursulus Philippus Boissevain*; vol. I, Berolini, 1895. Briefly described by Dx., who says it merits the thanks of philologists and especially historians.

The *Revue des Revues*, begun in a previous number, is finished in this number.

MILTON W. HUMPHREYS.

ENGLISCHE STUDIEN. Herausgegeben von Dr. EUGEN KÖLBING, Leipzig.

XXI. Band, 1895.

I.—F. Graz, Contributions to the Textual Criticism of the so-called Caedmonian Poems. In his article, 'Die Metrik der sogenannten Cädmön'schen Dichtungen,' in Part III of *Studien zum Germanischen Allitterationsvers*, edited by Kaluza, Graz suggested emendations on the basis of the metre. The present article discusses those emendations more fully.

Ph. Aronstein, John Marston as a Dramatist. This article is a continuation of a study begun in vol. XX. Part II is devoted to the literary criticism of the poet's work, and Part III is a brief conclusion. The tragedies and comedies are treated separately. In the first group are *Antonio and Mellida*, Parts I and II, *The Malcontent*, *Sophonisba*, *The Insatiate Countess*. The comedies are *What You Will*, *The Dutch Courtezan*, *Parasitaster* or *The Fawn*. The order of discussion in each case is: a sketch of the plot; the sources; the idea; the plot-treatment; the characters; the language and style; final estimate. The second part of *Antonio and Mellida*, called *Antonio's Revenge*, was planned as a satiric comedy, but is really a tragedy of blood. The first part is evidently from some Italian novel, and the second follows Thomas Kyd's *Spanish Tragedy*, but we find suggestions of *Romeo and Juliet* and *Much Ado About Nothing*. The poet exercises little poetic justice. In diction this drama best illustrates Marston's excellencies and faults. He is a reflective lyrist. Passages of tenderness, such as IV. i. 12, are only oases in a wilderness of bombast. Jonson in the *Poetaster* scores Marston for his use 'of wild, outlandish terms' and his use of high-sounding diction in preference to simple Anglo-Saxon. The whole drama shows the need of a discipline. Of the *Malcontent*, the source may be some Italian novel, or it may have been constructed by Marston himself after the plan of *Antonio and Mellida*. Its style shows Jonson's influence. *Sophonisba* is a historical drama, taken directly from Livy, bks. 27; 28; 29; 30, §§1-16. The story is told also in Appian's history of Spain, and briefly in Polybius. The subject had been treated by Trissino in 1524, and Marston may have made some use of that treatment. The witch-scene comes directly from

Lucan, *Pharsalia* 6. 488 ff. With a few exceptions, the style is bombastic and repulsive. The *Insatiate Countess* contains two poorly joined plots. Its sources are the fourth and fifteenth novels of *Bandello*, but it is also heavily marked with Shakespeare. Of the comedies, *What You Will* is drawn directly from the *Amphitruo* of Plautus or through the Italian. It shows some skill in detail, but is without unity. *Lampatho Doria*, a mad scholar, is, Aronstein thinks, a caricature of Jonson, while *Quadratus*, the misanthrope, is Marston's self. The *Dutch Courtezan* is one of the best of the Elizabethan comedies. It is not only the contrast between a high and a low woman, but between the ascetic and the man of wide experience. Its characters and diction are the poet's best. *Parasitaster* is built upon a device of the *Adelphi* of Terence, which appears also in the third novel of the third day of the *Decameron*. It contains enough material for three or four better plays. Marston was well acquainted with Latin literature. Seneca was his inspirer. Of his contemporaries, he follows Jonson more closely in his comedies and in form, but Shakespeare is his help in ideas and motives, and in the tragedies. He is open to the criticism of immoderation. Plots and characters are in the extreme, though their range is small. His types of women are three: the lover and heroine, the emancipated woman, and the low woman. Marston is more of a dilettant than a poet, but the friends that he makes are faithful.

E. Nader gives an interesting report of the Sixth Summer-Meeting for University Extension at Oxford, 1894. He promises the historical sketch of the movement which appears later in the volume.

Under Book Notices are reviews of O. Jespersen's *Progress in Language* with special reference to English, P. Cosijn's *Concise Early West Saxon Grammar*, Hall's *Concise Anglo-Saxon Dictionary for Students*, the second volume of Wülker's revision of Grein's *Library of Old English Poetry*, H. A. Vance's *Late Old English Sermo in Festis S<sup>ae</sup> Mariae Virginis*, W. H. Hulme's *Language of the Old English Recension of Augustine's Soliloquies*, C. G. Child's *John Lyly and Euphuism*. Under the continuation from vol. XX of reviews of the latest literature on the Elizabethan drama are Brandl's *Shakespeare*, W. Oechelhäuser's *Shakespeareana*, S. von Milletich's *The Aesthetic Form of the Conclusion (abschliessenden Ausgleiches) in the Shakespearean Drama*, L. Wurth's *The Pun in Shakespeare, Julius Caesar*, translated into German by A. W. von Schlegel, edited by A. Englert. Other books reviewed are the *Manchester Goethe Society Transactions*, E. H. Lewis' *History of the English Paragraph*, E. Hausknecht's *The English Student*, and *The English Reader*, G. Krüger's *Systematic English-German Vocabulary*, V. Olsvig's *Yes and No*, *Dialogues in English on Holzer's Charts*.

Jespersen's book is an enlargement and translation into English of his *Studier over Engelske Kasus*. He rejects the theory of Schleicher that the order of linguistic development was (1) isolated terms, (2) their agglutination, (3) inflection. In modern English, as compared with ancient speech, he finds that (1) its forms are shorter, (2) there are fewer forms, (3) fewer irregularities, (4) the more abstract character of words facilitates expression. Simplicity was not an original characteristic. An old language presents with simple forms a fixed order, and a fixed order is 'the highest, finest, and accordingly the latest



developed expedient of speech.' The second part discusses the question of the English plural in -s, and finds that its uniformity was not due to French influence. Case-questions of less interest are also treated.

Cosijn's Grammar would serve as a good introduction to Sievers'. The phonological chapter is commended by Nader for the abundance of corresponding Gothic forms, and the inflections for the references to phonology.

Hall's Dictionary will be used by the learner, where the specialist will use Bosworth-Toller.

Volume II of Grein's Library contains reprints of poems from the Vercelli Codex and the Exeter MS, including Andreas, the Fates of the Apostles, the Address of the Soul to the Body, a Homily on Ps. 28, the Dream of the Rood, Elene; in the second part, poems from the so-called Caedmon MS at Oxford and the Corpus Christi MS, the Caedmon Hymn, and the lately discovered inscription on the Brussels Cross. The concluding volume will contain the rest of the Exeter MS, the Metrical Psalms, Metres of Boethius, Solomon and Saturn, and several minor poems. Glöde gives a specimen of Wülker's work. Such a work as this is a safeguard against mistakes arising from a scholar's confinement to a narrow circle of originals.

Fränkel, in his review of the late literature on the Elizabethan drama, criticises the crowd of drivellers or demented laymen who have attempted the biography of Shakespeare. Shakespeare's biographer must possess both experience and scholarship. The object of Brandl's book is to show the personality of Shakespeare in its changing phases, and the apparatus of literary-historical research is used to serve this purpose. The poet's works fall under (1) the Falstaff period, (2) the Hamlet period, (3) the Lear period, (4) the Romances. Then follow Cymbeline, The Winter's Tale, Tempest. Fränkel inconsistently criticizes the book's obscure style. He finds some unwarranted inferences. The book, however, is a precipitate of the accumulated knowledge of Shakespeare, and marks a stage in the advance of critical work.

For thirty years Oechelhäuser has been active in the aesthetic and dramatic criticism of Shakespeare's plays. In the problems of their staging the internal evidence of the plays must be considered. His book contains eight essays, among which is a most careful analysis of Richard III. Most of the work is devoted to a consideration of the adaptability of the plays to the stage. The author looks forward to an advantageous adaptation of the plays to our boards.

Milletich, from the standpoint that the poet must in his conclusion set forth clearly and in harmony his view of life, treats his subject with much help from both Zimmerman and Knauer of Vienna. The book is guilty of dilettantism and some inaccuracies. Wurth thinks Shakespeare's use of the pun is a worthy criterion of the poet's dramatic art.

Lewis' treatment of the paragraph was his doctoral thesis at Chicago. After a careful historical consideration, beginning with the oldest MSS, he concludes that Hunt's definition, 'a collection of sentences unified by some common idea,' is historically the most accurate. Glöde especially commends Lewis' skill of selection.

In the Miscellanea, Kölbing offers emendations to the text of William of Shoreham's most interesting though incomplete religious poem, 'In Holy

Sauter we may rede,' and points to the need of a well-edited edition of this poet's complete works. Emendations are also suggested to the text of A. W. Pollard's *English Miracle Plays, Moralities, and Interludes*, Oxford, 1890. This book of selections goes to fill a great want in a rather neglected period. Kölbinger's notes on Byron explain that the dedication which now heads *Childe Harold*, 'To Ianthe' (Lady Charlotte Harley, second daughter of the fifth Earl of Oxford), appeared first in the seventh edition, 1814. The song 'Good Night,' immediately following Canto I. xiii, is shown, by a collection of interesting parallels, to be an imitation, both in matter and spirit, of the *Border Minstrelsy*, edited by Scott, and of Percy's *Reliques*. Other notes are by Fränkel, on the Legend of the Hermit and the Angel; Wülfing, on the meaning of M. E. *croud*; Gnerlich, on the etymology of *pedigree*. Gruber notes the discovery in Berlin of the oldest edition of Steele's plays. Its date is 1723, which is 38 years earlier than any hitherto known. Ellinger corrects Swaen (Eng. Stud. XX 266 ff.) in a note on the verb *to dare*. A. Schröer pays tribute to the service of Miss Laura Soames, who died Jan. 24, 1895. Her great service began in the use which she made of phonetics as a means of teaching foreign languages to children. In the science of language-history the phonology of the living tongue grows every day more important. Miss Soames' work is most valuable for its conscientious observation.

II.—J. H. Hall prints three short religious pieces from MS Cotton Galba E. IX, two of them for the first time.

J. Hoops, *Keats' Youth and Early Poems*. After a brief review of the Georgian poets and their position, the author says that the two whose spirit has stamped the Victorian poetry are Wordsworth and Keats. Both are little known in Germany: Wordsworth because of Anglo-Saxon peculiarities; Keats, who is more universal, through lack of a good translation and a stout champion. The translation is forthcoming from the hands of Marie Gothein. The present article proposes to meet the translation with a treatment for Germany of the biographical and literary side. It contains little that is new, and makes use of much second-hand material. The following sections are treated: parentage and early childhood; school at Enfield; apprenticeship at Edmonton; study of medicine in London; vacation at Margate; Keats and Leigh Hunt; the winter of 1816–17; the volume of 1817 and its reception. Naturally, the article deals mostly with the forces which entered into the development of the poet's art. On the evidence of some remarks by Hunt in an essay entitled 'Young Poets,' in the *Examiner* of Dec. 1, 1816, Hoops shows that Keats could not have met Hunt until shortly before this date, and not early in the year, as was hitherto believed. Detailed evidence from the volume of 1817 shows the influence upon Keats of Chaucer, Chapman, Browne, Milton, and Moore. Other poets whom Keats had read at this time, but whose influence cannot be traced in detail, are Shakespeare, Chatterton, Byron, and Wordsworth. The early poems forecast Keats' wonderful and deep familiarity with nature, as well as his inability to comprehend human passion and give it poetic expression.

A. Pakscher describes the theory and working of the Berlitz method of instruction in foreign languages.

In the Miscellanea R. R. de Jong shows that the distinction between *-ende* and *-ende* in rimes holds not only in Robert of Gloucester's Chronicle, as Bülbring (Eng. Stud. XX 149) showed, but also in Sir Beues of Hamtoun, probably in Guy of Warwick, and possibly in Sir Ferumbras. P. Bellezza points to the use of the plowman in Macaulay and Tennyson. Swaen rejects the old derivation of *Caliban* from *Cannibal*. It may be from Gipsy *kalo* = 'black' and *ban* (*ben*) = '-ness.' Cf. the epithets 'earth,' 'filth,' etc., in the Tempest. Sarrazin shows striking traces of Kyd's Spanish Tragedy in Macbeth. Macbeth was written about 1605, when Shakespeare was acting. The Spanish Tragedy had been often produced in 1603. A second note shows that about 1560 the state of affairs in the Danish court was wonderfully like the opening of Hamlet. Kölbing shows some interesting parallels between Byron and Chaucer. He remarks, too, that the grotto in Porto Venere, on the bay of Spezzia, did not inspire the Corsair, as commonly believed, but, according to Trelawney's Records of Shelley and Byron, II 86, it was the so-called Pirates' Isle, off Maina. Kluge publishes a note on the etymology of New English *proud* and *pride*, which he derives from O. F.

III.—M. Kaluza, Expanded Lines in Old English Poetry. This article purposes to reconcile, so far as possible, the already existing theories on this subject in a new theory of the author's. The existing theories are by two classes of authors: (1) Those who agree essentially in maintaining that expanded lines are only modified normal alliterative verses, scattered irregularly among the others. Such are Kaufmann, Möller-Heusler, Kögel, Fuhr, and Franck. (2) Those who hold that the expanded line is a development of the normal verse by a certain addition. The theory of each scholar is briefly reviewed, and its inadequacy or fallacy proved. Vetter considered the expansion as a suffix to the normal verse. Sievers made it a prefix, and held that the unstressed part of it might run to a length of three syllables. Luick agreed with Sievers that the verse had three stresses, but thought that expansion arose from a verse which began generally with the A-form of normal verse, and that the poet's feeling carried him into another form at the second stress. He discovers the forms AA, AC, AD, AE and CA. Such an accident would, however, be impossible in the Judith, where long lines of expanded verses are found. The Old Germanic verse-scheme of an even number of stresses must be preserved. Heusler suggests, therefore, that the increment, instead of adding a third stress, was subordinated to the two stresses of the normal verse. Cremer recognized an expanded line consisting of types A, D or E, with an anacrusis of several syllables.

Kaluza now submits the necessary exhaustive investigation of Old English poetry. As a result he finds that the expanded line is a normal line of four stresses to which is prefixed an increment containing a variable number of syllables. The number of syllables does not change the character of the line. Class A is best adapted for expansion, with 80 per cent. of first hemistichs, and 86 per cent. of second. The other classes in order are D<sup>1</sup> (7 per cent. to 4 per cent.), B, C, E, D<sup>2</sup>. In the second hemistich the alliterative form *y/ay* predominates, where *a* is the alliterative and *y* the non-alliterative word. In the much less common *a/yy*, the alliteration was drawn to the increment by its

being a noun. This seems to show that alliteration is a comparatively late embellishment of the verse, and somewhat external to it. In the first hemistich the prevailing alliterative form is *a/ax*, where *a* is the alliterative and *x* the non-alliterative word. This analysis reveals the great flexibility of Old English verse. The quiet flow of normal verses might be broken at any moment by the more solemn or excited expansion.

The object of F. Maychrzak's elaborate study of Byron as a translator is twofold: (1) to furnish a critical treatment of Byron's translations; (2) to show their relation to his original poetry. The article falls into three parts: (1) Byron's acquaintance with foreign languages, (2) the translations and their relations to the originals, (3) the relation of the diction in his translations to his diction in general. (3) is to be treated in vol. XXII. In school Byron did not succeed with Latin, Greek, French, and German. His acquisition of a language came by 'rote and ear and memory' in its own home. Thus it was with what Spanish and Portuguese he knew. His modern Greek was begun in Albania. In Venice, in 1816, he applied himself to the study of Armenian in a cloister of Armenian monks. His knowledge and love of Italian were most important. His study of Bandello, Dante, the tragedies of Alfieri and Monti, as well as his translation, were inspired by the Countess Guiccioli. The translations are compared line for line with the originals, and separable amplifications, which generally amount to one-third or one-half the length of the actual translation, are collected at the end. In his treatment of the classics Byron merely paraphrases, though some passages, like the Anacreontics, are more literal. His Morgante Maggiore, and the Francesca da Rimini from Inferno V, are much finer work. The mournful ballad on the Siege and Conquest of Alhama is from uncertain Spanish originals.

E. Nader presents a short but interesting historical sketch of the University Extension movement, especially in England.

The Miscellanea contains a note on the name Ophelia by Sarrazin, one on Germanic legends in England by Kluge, a note on *pedigree* by Skeat, two notes of correction, a lately discovered letter of Charles Dickens, and an obituary notice by Kölbing of Julius Zupitza, who died July 6, 1895.

Ophelia, it seems, is not Greek, but Irish. It is the name of a barony invaded by Essex in 1599, the possible date of Hamlet's composition. There are evident references to Essex in the play. It is probable that Ophelia merely caught the poet's ear. Lord Burleigh may have suggested Polonius.

Julius Zupitza was born in 1844. His training at Breslau and Berlin, under Müllenhoff and Haupt, was most thorough. During his twenty-five years of teaching, he dealt with Gothic, German, Scandinavian, English, Old French, and Provençal. The first part of this time was spent in Vienna. In 1872 he visited England to do comparative work on Guy of Warwick. In 1876 he was called to Berlin as Professor of the English Language and Literature. He was most successful in rousing his students to scholarly efforts. His own great work was done in textual criticism. Appended to the notice is a complete bibliography of his publications.

YALE UNIVERSITY.

CHARLES GROSVENOR OSGOOD, JR.

RHEINISCHES MUSEUM FÜR PHILOGIE, Vol. LII, parts 1, 2.

Pp. 1-12. Der prodigiorum liber des Iulius Obsequens. O. Rossbach. The author of the liber prodigiorum was probably not a Christian, and the book may have been written in the time of Hadrian or of Antoninus Pius. Textual notes.

Pp. 13-41. Ueber den Cyneticus des Xenophon. II (cf. vol. LI, 596-629; A. J. P. XVIII 115). L. Radermacher. The use of the word γνώμη in contrast with νόμος forbids us to refer the closing chapter to a later time than the others. Chapters 2-13 must be ascribed to the same author. The Cyneticus cannot be a youthful essay of Xenophon, and it is not like his later writings: it is spurious. The sharp distinction between φιλόσοφος and σοφιστής suggests that the author was influenced by Plato. The proem was probably written by a later hand, not earlier than the third century B. C.: it is mere rhetoric.

Pp. 42-68. Die Begründung des Alexander- und Ptolemaeerkultes in Aegypten. J. Kaerst. Ptolemy Soter founded Ptolemais in Upper Egypt, and was worshipped as a god in that city. This was probably in imitation of the worship of Alexander at Alexandria. The worship of the Ptolemaic dynasty extended and developed its external ceremonial, but the consecration gradually became a simple form, and the title of 'god' a mere title.

Pp. 69-98. Die Ueberlieferung von 'Aeli Donati commentum Terentii.' P. Wessner. It is probable that all the 15th-century MSS are derived from two recensions, that of Mentz and that of Chartres. The former is the more valuable.

Pp. 99-104. Die Bukoliasten. E. Hoffmann. The various traditional accounts of the origin of pastoral poetry agree in making it the product of a people reduced to slavery by foreign invaders. The propitiatory sacrifice to Artemis took the form of a symbolic restitutio in integrum, and on that day the slaves seem to have enjoyed some such freedom of speech and action as the Roman slaves enjoyed during the Saturnalia.

Pp. 105-25. Delphische Beilagen. (S. Band LI, S. 580.) III. Die Thätigkeit der Alkmeoniden in Delphi. H. Pomtow.

Miscellen.—Pp. 126-9. O. Immisch. Vergiliana. I. The writer would transpose verses 40 and 41 of the fourth book of the Aeneid. II. The conception of the Helena taedifera of Aen. VI 518 is probably derived from Stesichorus. There may be lurking in it something of an old popular superstition. If the "fratres Helenae, lucida sidera" brought safety to the mariner, the flame of Helen, "ἑλένας, ἑλανδρος, ἐλέπτολις," may have indicated disaster.—Pp. 129-31. M. Ihm. Zum Carmen de bello Actiaco. The poem contains many reminiscences of Vergil and Ovid.—Pp. 131-5. M. Manitius. Handschriftliches zu Germanicus' und Ciceros Aratea.—Pp. 135-7. H. Schöne. Sechzehnsilbige Normalzeile bei Galen.—Pp. 137-40. C. Wachsmuth. Ein neues Fragment aus Lydus' Schrift de ostentis.—Pp. 140-43. C. Wachsmuth. Das Heroon des Themistokles in Magnesia am Maiandros.—P. 143. M. Ihm. Zu den graeco-syrischen Philosophensprüchen über die Seele. (Cf. vol. LI,

p. 529.) A parallel from Xen. *Cyrop.* V 1.—P. 144. R. Förster. Cyriacus von Ancona zu Strabon. Nachtrag zu LI, S. 490.—P. 144. R. Wünsch. Zu Band LI, S. 148.

Pp. 145-67. Studien zu Ciceros Briefen an Atticus (IX, X). O. E. Schmidt. Textual notes on forty passages.

Pp. 168-76. Zu attischen Dionysos-Festen. A. Körte. 1. *Διονύσια τὰ ἐπὶ Ἀγναίῳ*. Dörpfeld, *Das griechische Theater*, p. 9, has accepted Gilbert's view that the Lenaea was the last day of the Anthesteria. It is clear from C. I. A. II 834 b that they were separate festivals. The official name in the fifth and fourth centuries was not *Δίφναια*, but *Διονύσια τὰ ἐπὶ Ἀγναίῳ*. This name seems to have been retained long after the place of celebration was changed. 2. Der Agon der komischen Schauspieler. The first hypothesis to Aristophanes' Peace speaks of a competition between comic actors at the 'City' Dionysia in B. C. 421. The earliest competition of this sort mentioned by the inscriptions occurred at the Lenaeon festival in B. C. 354. Possibly the first hypothesis has confounded the Peace with the other Peace which Aristophanes brought out at the Lenaea. 3. Der Kitharöde Nikokles. The inscription C. I. A. II 1367 cannot be earlier than the third century B. C. The Isthmian contest in music, in which Nicocles was the first victor, must have been introduced in the third century, not in the fourth, and the dithyramb, which was unknown to the Lenaea in the time of Demosthenes (XXI 10) and Aristotle (*Ἀθην. Πολ.* 57), was not added to this festival until the Hellenistic period.

Pp. 177-86. Anecdota Fulgentianum. R. Helm. This is an allegorical explanation of the story of Thebes, with grotesque etymologies of the proper names, found in a 13th-century MS, Paris. 3012. The author is a Christian writer, who quotes from Vergil, Horace, Ovid, Lucan and the New Testament. It is probably the work of Fulgentius.

Pp. 187-204. Buphonia. H. von Prott. A study of the various legends as to the origin and significance of the *βουφόνια*, the sacrifice of a bull to Zeus Polieus. It is possible that this represents an earlier human sacrifice. Cf. Ailianos, *Hist. An.* XII 34; Porphyrios, *De Abst.* II 55; Athenaios, X 456 C.

Pp. 205-12. Zu lateinischen Dichtern. M. Ihm. 1. *Vespae iudicium coci et pistoris iudice Vulcano*. This comic epyllion cannot be a *carmen infimae Latinitatis*. 2. Das *carmen contra Flavianum* (Cod. Paris. 8084). A list of the Vergilian in the poem. The author seems to have made use of Petronius and of the eclogues of Nemesianus, and to have read some of the epigrams of Damasus. 3. Ein verschollenes Gedicht des Damasus? An anonymous glossary contained in Cod. Paris. Lat. 7598 (saec. XIII or XIV) refers to a poem of Damasus, "Prophetatio Nicei (*Nicaeni*?) Concilii."

Pp. 213-36. Beiträge zur Quellenkunde des Orients im Alterthum. L. Jeep. A study of the epitome of the church history of Philostorgios, III 4-II. The relation of Philostorgios to Agatharcides and Artemidoros.

Pp. 237-85. Zu den Assyriaka des Ktesias. (Cf. vol. I, pp. 205-40.) P. Krumbholz. 5. Inferences to be drawn from Justinus, Diodoros and Kephallion as to the statements of Ktesias. 6. The relation of Ktesias to earlier

historians (Herodotus, etc.) and to later writers. 7. Diodoros and Ktesias. Ktesias represents a Persian anti-Assyrian tradition.

Pp. 286-92. Varia. W. Kroll. Textual notes to Porphyrius, Stobaeus, Damascius, Galen.

Miscellen.—Pp. 293-4. J. Ziehen. Zwei Vermuthungen zur griechischen Kunstgeschichte. 1. The Vienna bronze statuette (Sacken, Bronzen in Wien, I 44; Diltthey, Taf. IX f.) probably represents Menelaus, not Ares or Achilles. 2. The "Alexander et Philippus in quadrigis" of Euphranor (Plin. N. H. XXXIV 77) was probably made at Alexander's command, after the death of Philip.—Pp. 294-6. O. Hirschfeld. Der Brand von Lugudunum. The burning of Lugudunum referred to by Seneca, E. M. 91, probably took place in 65 A. D. That Seneca does not directly mention the great fire at Rome in 64 may be due to the popular belief that it was caused by Nero.—P. 296. A. Wilhelm. Zum Carmen de bello Actiaco. The epithet "pars imperii," III 25, recurs in Propertius, I 6, 34.—Pp. 296-8. R. Förster. Expletur lacuna in Libanii declamatione quae inscribitur μάγον κατηγορία.—Pp. 298-9. R. Förster. Zur Ueberlieferung der Physiognomik des Adamantios.—Pp. 299-302. C. Heldmann. Ein neuentdecktes Priscianbruchstück. A new fragment of the Instit. Gram. (XIV 33/34), apparently written in the 8th century.—P. 302. C. Weyman. Zur Anthologia Latina Epigraphica. The 'sinergima' of Carm. Lat. Epigr. 1356, 19 B is not for συνέργημα. The *s* belongs to the preceding word. For 'inergima' cf. Prud. Apoth. 400 f.—Pp. 302-3. F. B. Carmen Epigraphicum. A short poem from a stone recently discovered at Cologne.—Pp. 303-4. E. Lommatszsch. Carpus. The name of Trimalchio's carver (Petron. 36) appears frequently in Latin and Greek inscriptions. The Greek name, Κάρπος, is derived not from καρπός 'fruit,' but from καρπός 'hand.' It is a name which denotes dexterity. There is no direct evidence of a word *carpus* in Latin, but the word *carpo* 'hand' exists in Italian; whence the word *carpone* (Körting, Latein.-roman. Wörterbuch, 1688). *Carpere* is the technical expression for 'carving' (Friedländer on Mart. III 13, 1); *Carpus*, which is formed from the same stem, corresponds to the *carptor* of Juv. IX 110. *Carpere* is for an older \**scarpere*, which was retained in popular speech (Löwe, Coni. Plaut., p. 209; Stowasser, Archiv, I, p. 287; cf. Usener on *coruscus*, \**scoruscus*, Rh. Mus. XLIX, p. 463). The initial *s* shows that *carpere* has nothing to do with καρπός 'fruit,' but belongs rather to καρπός 'hand.' The proper name *Scarpus* is rare, but some coins of a certain Pinarius Scarpus show the device of an open hand (Cohen, Méd. Imp. I<sup>2</sup>, p. 136). We may thus assume the loss of an initial *s* from καρπός 'hand, wrist.'

HAVERFORD COLLEGE.

WILFRED P. MUSTARD.